

Borrowed Chords

BORROWED CHORDS

Chords in a major key may be borrowed from the parallel minor and chords in a minor key may be borrowed from the parallel major. Continuous use of borrowed chords may effect a modulation to the parallel key.

BORROWED FROM MINOR

When writing in a major key, the following chords may be borrowed from the parallel minor:

Supertonic ($\text{min}^7(b5)$)

G \flat : In major: Borrowed from minor:

The figure shows two musical staves. The top staff is in G major (one sharp) and the bottom staff is in G minor (two flats). The 'In major' section shows the supertonic chord (D-F-A) in two positions: first inversion (F-A-D) and second inversion (A-D-F). The 'Borrowed from minor' section shows the same chord in G minor, which is a minor 7(b5) chord (D-F-A), also in first and second inversions. Below the staves are the chord symbols: ii^6 , $\text{ii}^{\flat 6}_5$, $\text{ii}^{\circ \flat 6}_{\flat 3}$, and $\text{ii}^{\circ \flat 6}_{\flat 3}$.

FIGURE 14.1. The Borrowed Supertonic from Minor

Leading tone seventh (dim^7)

D: Major: Borrowed from Minor:

The figure shows two musical staves. The top staff is in D major (two sharps) and the bottom staff is in D minor (no sharps or flats). The 'Major' section shows the leading tone seventh chord (F-A-C-E) in two positions: first inversion (A-C-E-F) and second inversion (C-E-F-A). The 'Borrowed from Minor' section shows the same chord in D minor, which is a diminished 7(b9) chord (F-A-C-E), also in first and second inversions. Below the staves are the chord symbols: $\text{vii}^{\circ 7}$, $\text{vii}^{\circ 6}_5$, $\text{vii}^{\circ \flat 7}$, and $\text{vii}^{\circ 6}_{\flat 5}$.

FIGURE 14.2. The Borrowed Leading Tone Seventh

Subdominant (min) in a Plagal cadence

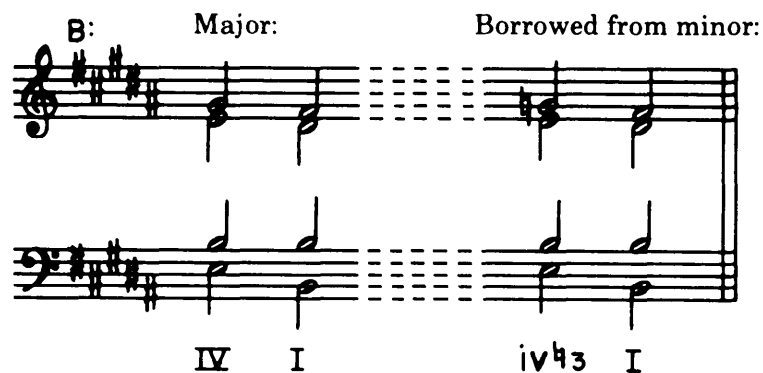


FIGURE 14.3. The Borrowed Subdominant in a Plagal Cadence

Extensions on the dominant chord (^b9-^b13)

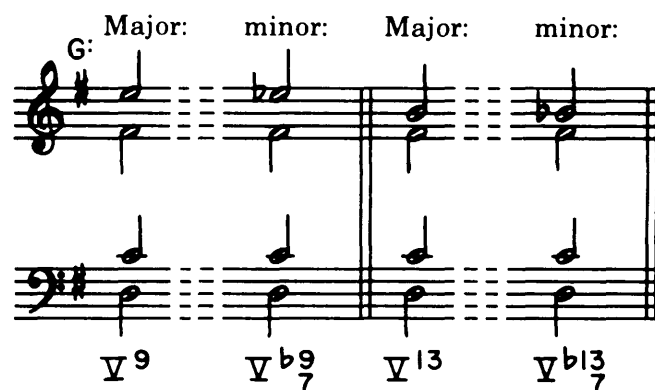


FIGURE 14.4. Borrowed Extensions on the Dominant

Submediant (Maj)

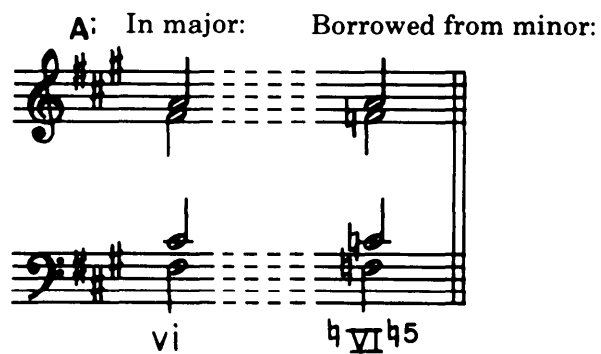


FIGURE 14.5. The Borrowed Submediant

Non-harmonic tones occurring with borrowed chords must be borrowed from the parallel minor.

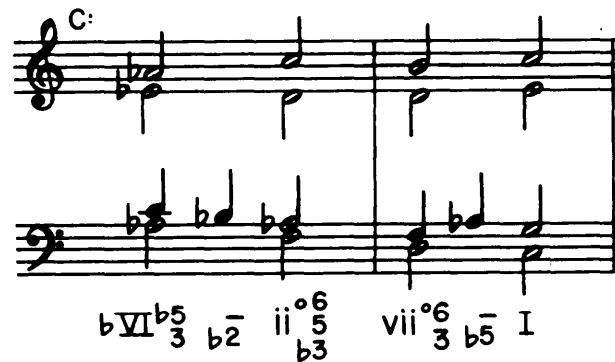


FIGURE 14.6. Non-harmonic Tones Used with Borrowed Chords

Overuse of borrowed chords and accompanying non-harmonics should be avoided as modulation may occur.

BORROWED FROM MAJOR

When writing in a minor key, the following chords may be borrowed from the parallel major:

Dominant (maj.) and Dominant Seventh

Leading tone triad (dim.)

Picardy third on tonic chord (maj.)

Supertonic chord (min.) when harmonizing the raised sixth scale degree in ascending form of melodic minor scale.

Non-harmonic tones occurring with borrowed chords must be borrowed from the parallel major.

